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# AMAZING HEROES



**This Issue: Our interviewer tries  
to pin ERNIE COLON to the mat!**

The fun starts **HERE!**

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By Robert Asprin  
and Mel White

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The very errant knight, Duncan,  
and the fiduciary dragon, Mallory,  
continue their difficult search for  
the easy dollar.

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selves.... Mel White's hilariously  
expressive drawings at least double  
the fun." —Gene DeWeese

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**STARBLAZE**  
GRAPHICS

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# SUPERMAN vs. SUPERBOY

**LEGION**

#37

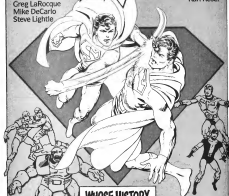
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#38

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#591

John Byrne

# NEWS

## Hero Comics debuts in June with four new monthly color titles

The publishers of *Amazing Book* magazine (continuing suspended) will be opening the market with a quartet of new titles this summer. All four will be monthly color comics, and all four will premiere on June 15th.

*Captain Thunder* and *Blue Bolt* are the creations of ROY and DANN THORNTON, joined by BILL BURRAGE. The series features a young boy who works out his super hero fantasy and turns into a super hero himself—exploring the “generation gap” concept. Thornton has been working on it in *Asylum*, Inc.

*Champion*, too, was in *Edge* Comics, again first with #6 of an untold series (DENNIS MALLONE), who wrote the original

series, is joined by new artist CHRIS MURPHY. Future plans call for a solo comic starring one of the four characters—readers are invited to send in their votes.

*Gravity* (Stash Muller and ROCK HUBBARD) comes the adventures of the lone dog-dog hero, while TEDI HUBBARD will also be producing a series of back stories starring members of the *Myriad Society* group.

*And FY*, written by collector and historian RICHARD KYLE and drawn by GLEN HIRAKAMI, features a mysterious, cat-fisted figure of the night doing battle with the forces of corruption.

## Eclipse announces 3 from Japan

In May, Eclipse Comics will be bringing the American market their Japanese comic book series under a month. Eclipse is adding to this roster by Via Comics, the U.S. subsidiary of the Japanese comic publisher Shogakukan, whose works will be adapted.

All three series will run 32 black-and-white pages for \$1.50—although Eclipse will occasionally insert a full-color issue at a 40-page trade to avoid awkward breaks in the same line.

*Return the Viper*, by SANPEI

SHIBATA, is a manga story set in the mid-20th century. Also the *Purple Girl*, written by KAZUHI KUDO and drawn by HYOICHI KOBAYASHI, is a spy story starring a 19-year-old girl who passes powers. Finally, *Area 88*, written and drawn by KAZUO SHINTANI, stars a military pilot who takes place during a North African civil war.

In addition to the three Japanese titles, Eclipse is also releasing *Sensation*, *Son of Death*, a 40-page black-and-white album written by SEIKIMAN SHIMIZU and drawn by



SHIBATA HEROLD, in May. The title, one of the first collaborations between an American writer and a Japanese artist, is an historical epic set in feudal Japan.

## NOW: Smart goes to color, Dai Kamikaze

Ralph Smart, MARC HANSTON's business partner, goes to full color in the first issue of this comic, *Ralph Smart Adventures*. The price of the comic will be kept at \$1.50 despite the change. Also, watch for full-color Ralph Smart power in May.

A hot coming up from NOW in May is the full-color *Dai Kamikaze*, described as the future of Japanese science-fiction. Written by KAZUHI KUDO and drawn by KAZUO SHINTANI, the series is said to be about “people—there are, there always, there always, and their last-ditch effort to save themselves. And, oh, yeah, it's about the last great robot in the universe.”











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The Raven Corp. Plan its continuation of Lyle Gooding's "Vies in the Wilderness"

Story: Dennis Kane  
Art: 3/15/82 32 comic, \$3.95 #12

LEGION OF SUPER-HEROES  
INDEX #5  
Lots of words by Don Cockburn (continued)

Editor: Les Moyle  
3/15/82 32 comic, \$3.95 #12

NEW WAVE VS. THE YOUNG  
HEROES 3-4 pt.

Two quite a thought of a title three  
Beverly's looking for Out

Story: Mickey Sewall  
Art: Dennis Farnes

Cover: John K. Snyder II  
3/15/82 32 comic, \$3.95 #12

OVERLOAD #1  
A special edition (December) that  
makes material in Periodicals

an Adventure Magazine Book Club  
Edition

Story: Don Odo  
Art: Gary Harris

Cover: Gary Harris  
3/15/82 32 comic, \$3.95 #12

SCOUT #8  
Bucks for Big Boy

3000 and Monday go to Las Vegas  
New month-a big month-end issue

Story: Timmy Hansen  
Art: 3/15/82 32 comic, \$3.95 #12

SALES OF THE BRAINWORLD  
#8

"I don't know" (Clay "Young") The  
Beverly's goes out

Story: Larry Sinker  
Art: 3/15/82 32 comic, \$3.95 #12

ZOOVERSE #5  
The Zoo Plan and up to their necks in  
it

Story: F. S. Barker  
3/15/82 32 comic, \$3.95 #12

## ELITE COMICS

DEATHRINGER #5  
Story: S.A. Jones

Art: Puffett & Bauer  
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FREE FIRE ZONE #5  
Story: Michael Thelmer

Art: 3/15/82 32 comic, \$3.95 #12

SEADRAGON #10  
Art: Dennis Lee

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Featuring "Frenzies" by Richard

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Barker and "Barker" Barker

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2 new super hero in Hollywood in the  
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LOVE AND ROGETTS #1  
Story: John Hancock

3/15/82 32 comic, \$3.95 #12

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LOVE AND ROGETTS #1  
Story: John Hancock

3/15/82 32 comic, \$3.95 #12

John and Bobo in the first of the  
series, making the first of the  
series

Story: Mark Stone  
Art: 3/15/82 32 comic, \$3.95 #12

JOHN AND BOBO #1  
Story: Mark Stone

3/15/82 32 comic, \$3.95 #12

JOHN AND BOBO #1  
Story: Mark Stone

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Matt Champion: Vibrations in the '80s—formerly intended as a "completely commercial" project.

going on to a project and had it simple go smoothly. It's always got a glitch of some kind. Well, this one is the king of the glitches because everyone is in it—including myself. I'm not bring myself off the hook—has delayed the project for me because of another controversial situation, personal, musical, dog-dying (laughter). I don't know. And everybody held up and laid up and it's been at least three years of work. All. For hours during about a few hours time.

**COLLINS:** And now it's there and it's scheduled and I can't wait for it to come out because I think that not only will it sound by itself, it's a really superior product. I think it also follows a trend that we all seem to be pushing, which is to say, let's be sure like the Europeans, let's be more like the Japanese and say that there are critics across the board. There are critics like Capew and Buxton and all they bring it back. Little Gals and that's fine. But if

you're on a bus and you pull out a copy of, let's say, Dark Knight, nobody's going to look at you and say, Oh, Anne's reading comic books. Let's move over a couple of seats. That's a pretty legitimate reason for all ages. And Underworld goes with the premise that we do have an adult audience and although that's not the material in it that would offend the people who are making a lot of noise in the industry now—distributors, who feel that perhaps some of the material is a little too raw—their telling that to me is ludicrous. Still it's an adult story. It's something that it would get anything to here if they were successful. (laughter)

**ALL:** Back to Matt Champion. How did you and Matt develop the concept of a writer in the '80s...? **COLLINS:** The character was something that I'd thought of about three years ago but had never fully evaluated in my mind. I had called him Matt Knight, and he was going

to be a completely commercial addition to the writing genre—this was all in my head. I hadn't done anything about it with great clarity by Matt Knight. In other words, the whole contemporary writing, comic "rock writing." And the more I thought about it, the more committed I thought I was and the more successful I became. This was not the first time in my life that I realized there was a whole bunch of things that I will not do for money, surprisingly enough.

In any case, if you had three because it didn't have any title for me. I translated it to Lefty Fleming and told him and to others, whom he said I got together and discuss anything, discuss better back and forth. And what happened was that within the spirit of all that, just publishing and having laughs, he said, *My name should be Matt Champion, you should be a in the '80s where you had it in the first place—I had thought of it in the '80s—and you should write all a coming back story and comic writing, and he'll be both, 30 years old, I'm 23 years older than he is, and because the two of us we came out with what I think is one of the best things that I've done. So we wound up with a really strong story and we knew, while Matt Knight goes in, we'll just get stronger and more interesting and more fun to do.*

**ALL:** Did you ever get a lot of reference doing the '80s stuff? **COLLINS:** You know, I've got a whole bunch of reference here from the '80s and that's funny thing happens to me in this step. I had done an enormous amount of reference for the *Gladiator* books. I'd bought books, and I live in New York, so I went out and took a lot of pictures of cop cars. So everything there is quite authentic, when a guy talks a guy out it's not gun, and all the rest of the things that come out of their mouths on New York's streets. So the first, what he does is generic things. When a guy is a gun out it's not gun, it's simply a gun because as far as it is concerned the story's not about a writer. It's about a guy who takes out a gun. It's a common sense of sense so that I want to go all the way with it and simply make everything generic, but coming off Underworld I had the feeling that if you're telling a good story, so long as everything is in order, you can read your way. When you come a bit, I feel, let it just be something in the '80s because it's not it's just like clearly I can change it



A page from Underworld, coming from DC in the fall

me in another project, or another project may call for total authenticity, but I just didn't see the sense, since it takes place in NYC, in making everything 100%. But it's kind of '80s, but not precisely '80. It's done deliberately, not out of laziness, but because again I think that the story is not about a character who's going down the street or whether it's 1980 or '81. Since the story is actually going to look at it and say, where you, that's not what it's about. And I don't want to say that I want the story to look at the story, and read it, and get it emotional value, an emotional value. I don't want him to be looking up in catalogs, and I don't want him to bother me with it, so when I draw a cat in Matt Champion, I simply draw from memory

what a character who seems to feel like and that will do. It's not because it's a different choice. All the other stuff of the story going on among distributors and retailers concerning the more adult material. As someone who's done material that would probably fall under their scrutiny. If the character of Matt Champion and Matt Knight, what's your mind on this whole problem?

**COLLINS:** I think that as Matt has a right to say what he wants to say. If it's different you have a right not to say it, not to expose your children to it. I think that material can be pushed. No good movies and very few people seem to object to that. I know perfectly well what a PG rating is. I know what a G rating is,

it means it's going to be a disaster at the box office (laughter), and I know that a B rating means that there's no money there certainly there's going to be no language and so on. I have an 8-year-old daughter, I always advise her not to go to those movies and I certainly don't take her myself.

In terms of comics, I think it's important in the new hand push to make your audience and on the other side, they can't see "bad" on a comic book, and the next time reality, and the cat's first bit of the cat or the other. I think you can say about anything you want, including beauty, which doesn't appeal to me as the best. However, I do object to going into a comedy room or a newsmagazine around the corner from where I live and seeing some magazines that have hardcore sex on the covers. That doesn't make any sense to me simply because not only does that kind of magazine not appeal to me, but I don't want my child reading there to see a Teen or a Girl and look at hardcore sex on covers. However, I have no objection to the publication of those magazines or to people who buy those if that's their taste, that's fine.

And the same thing goes in our business. Again, if we're going to make one step we can't have the hypocrisy of saying, well, look, let's make our story but don't put any nudity on here, and don't have a little dog running on the sidewalk. That's

The champ himself







Ernie Cohen skied by Al Williamson on The Droids

may be me. I worked at it and my talent back at it is demands that I spend time at it and I can't.

ALL: How many years did you work on *Knight Rider* and *Star Trek*?

COLEMAN: About 25 years.

ALL: So how?

COLEMAN (laughs): In between, I did a few other things. Now and then I'd get back at it and I would make some fine work. I designed a lot of movie credits. Some real shows, some of them quite good. But I found that I spent more time doing that than I did

was actually writing a cast of *Star Trek*, and no matter how colorful or dynamic, how many scenes you had

group, sound computerized effects and fast and live features and what

ever, it was still a cast of *Star Trek*. And I would go going back to create.

ALL: I'm just trying to imagine 25 years of doing *Knight Rider*.

COLEMAN: It was fun.

ALL: How many pages of that could you do and still do it?

COLEMAN: I did as many as eight pages a day down to one or nothing, depending on how I felt. But it was never more than a day or two.

ALL: I remember you got a lot of money at doing *Knight Rider* but not five pages a day and that paid very little. That's

very low pay, too. Proportional to

your genius and to how hard you were making a hell of a lot more money

down that than I am now.

ALL: Are you ever tempted to do some thing for *Star Trek*, or go back to *Star Trek*?

COLEMAN: I wouldn't go back to *Star Trek*. I'd only ever been there one

time and I was a follow-up on that and I was a follow-up on that

and I was a follow-up on that and I was a follow-up on that.

ALL: I remember at one point you were one of the major contributors to the *Star Trek* show. Did he

return as to your perspective on what happened to *Star Trek*?

I couldn't leave going back in terms of *Star Trek*. I've been doing it for

years. *Star Trek*, I'm doing *Star Trek* and I'm doing it.

ALL: But didn't you say? I didn't

know that you had a *Star Trek* show.

COLEMAN: It's doing the *Star Trek* show. It's fun. It's not going back, it's

not going back to *Star Trek*, it's

very different. I did them and the *Star Trek* was definitely from the way

I would have done *Star Trek* or *Star Trek* in the *Star Trek* is a very impossible

way to make a living, and very very

one to make a living. But I was

ALL: Finally because of your long

experience with the *Star Trek* show, you

couldn't get it to go to the *Star Trek* show.

COLEMAN: No, I think that's not

enough respect to go to the *Star Trek* show.

ALL: But you said, *Star Trek*, as I've

had many times and I'm sure with

my many years ago, is the biggest

selling character in contract today.

That's a fact. Not Micky Mouse, not

Superman, not anybody sold as well

as *Star Trek*. *Star Trek* had at one point 20 titles with his name on it.

So the value of *Star Trek*. No report

is given to it, so the point where that

presumably doesn't take into account

the marketing of characters like

that. And I think it's to *Star Trek*'s

credit that they're taking in *Star Trek*

and the value of *Star Trek* is that

it's possible to try it at the *Star Trek*.

ALL: And from the success of *Star Trek*

characters and series, they

seem to be more of a *Star Trek* character

series to apply *Star Trek* characters

series to their work knowledge. The

marketing of *Star Trek* and *Star Trek*'s

work.

COLEMAN: Yeah. Well, what's hap-

pened is that in my time I was crit-

icized because the business I made

from *Star Trek* work to what would

you call it, "laugh" work wasn't

complete. I carried over some of my

ideas and sensibilities from the

other thing into this and I think of

laughed some people and there, but

the fact is they don't know what the

fact they're talking about, because

when a guy like *Star Trek* is doing

and *Star Trek* work, they're

thinking of *Star Trek*. I happen to think

it's a very good work. I have a lot of

problems with *Star Trek* work, specifically

the talent of the staff, but

ordinarily not in the sense of not being

a graphic artist with great talent, you've

got to get him that. His work has

# SCOTT SHAW'S URBAN GORILLA



CO-STARRING IN

# AMUSING stories

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# DON DOUGHERTY'S BLAST



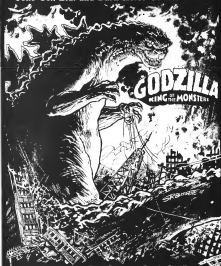
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Colan was one of the workhorses at the short-lived Atlas Comics

**COLAN:** I just read Jeff [Bissett's article in *Comic Journal* #64] and I thought it was just as accurate as possible. He came out with a few things that I didn't know myself as to why people might be so or to place or anything else. I can tell you that the work done that Jeff described to me as tremendous. I've admired him as a wonderful man, many times, but that's exactly what he was. He was 70 years old and he was the managing editor, but that's important, he was phenomenal. I mean, this guy understood comics, he understood what a new company should be doing in the field at that time and tried to put it into effect and only, if these people had simply said, "We love your judgment, but we don't want to happen," they would have had a viable company today.

The problem was—and this is something that no one can argue with—at that time, when *Dark Horse* was not in effect, you had to wait at least three or four months before you knew what a comic was selling. Every book these people wanted, they cancelled before they wanted one more copy, only to find when the results did come in that they actually had a winner on their hands and that they had cancelled it. The fun was that almost every single book that Jeff was successful in bringing out had been a winner. But *Chap-God* cancelled their supply, way ahead of time.

There was one book—I don't remember which one it was—where *Godzilla* took the first issue and simply didn't even print it and another one where they pulled out of the middle of the night and said, "Stop working, we're not going to do this book." So it was totally chaotic and rapidly, rapidly ran, with no sense or sensibility at all. And I say, if it had been left up to him, I still think we would have had a third major company.

**AB:** *Working hard for awhile at an editor, does that make you more or less tolerant when editors try to meddle around with the staff that you're doing for them?*

**COLAN:** Being an editor gives me a perspective on what it was like to be an editor and have freelancers come in and break your balls and that's the absolute truth. I had no idea what an editor I was being (as a freelancer) and I was on the other side of the fence—hanging around people's offices chatting with other people in the room when they were typing and trying to do their work. I found that that was a big revelation to me, that I'd been such a schmoed (laugh), and I tried to be kind with the people who were using that because I had done it myself, but I tried to clear them out and say that that was my work space, this was my work day and just be aware you have nothing to do about it.

mean that I don't have anything to do. So that was a big revelation to me.

No, it didn't make me more tolerant of meddling because the one thing that I've found over the years is that, in publishing across the line but specifically in comics, it is not made clear to anyone who comes over from publisher publishing company what an editor's task is. What happens to this editor in question—and let's put it just for the moment that it's a well-learned and sensible person—is that he does not have an opportunity to grow in the job. It's not given any guidelines. By guidelines I really mean that DC, or Marvel, or anybody in the publishing industry should have a policy, and say, "This is what an editor's responsibilities are, this is what we expect, this is what we don't expect."

To me the capsule review of a good editor is someone who helps you to achieve what you are trying to achieve, pointed, that's what you find most of the time in people who look at a story that you bring in and say, "Gee, I don't like that ending. This is too dense, or this is too up, or they don't even change the ending to look and work? And what else do you mean, really is that to rewrite your material. That's not their job."

I think the most monumental editing job that was ever done in publishing was done to Thomas Wolfe



A sample of Colton's work asked by another prisoner—in this case, Tony DeCampt in Anit.

on Louis Armstrong Angel. He had written that book over a period of years and he had two or three scenarios full of material, literally, and could not use it any. And the reason, whoever matter I will never understand (Macmillan). Previews...—[C]... was gifted in that he took that man's material and said, Look, don't ever expect. He went to see him, this and that. Let's make this much of capital material that was it and decided the rest, what do you say? Now that's an idea. You see, he didn't say, because this, I don't like the ending. I don't like the beginning or maybe a character go left, it should go right. But that's the kind of editing you get on publishing and specifically in comics. They tell you what

I said, *Why don't you have the Flash tell somebody?* I mean, it's possible that this guy can go as super speed and not have people own and draw their arms or do something? Let's look at the character in a realistic manner. And then did he write up, for some time with a story line that was simple.

And I got Carmine (Indefinite) on the phone. Carmine is not an easy person to talk to. At first I couldn't even talk to him. He'd say, *Alphonse, because he calls everybody "them"—what do you want?* And I'd say, *Look, Carmine, I want to do stuff and such. And my wish, perhaps, for the moment getting material. But you know I was showing work of Carmine's to Dick and I said, what do you think of this?* and he said that's the best work that Carmine has done in twenty years and we were talking. Then I left the editorship and I took Gary, what, a year and a half for the goldenrod out of the Flash (laughter)?

Al: It went on and on, didn't it? COLTON: Yes, it went on deep again, the that's personally the duty of an editor is to look at a writer in relation to Gary and say, *Jesus, Gary, a guy with your talent, why is the Flash not telling me?* why is a major character doing as poorly as the character, and when with the editor it did well, and what can we do? me. That's the job of an editor. I didn't write the damn story, it was all Gary. It was his talent. All I did was because the editor is to bring him into his creative talent and he came right out with it, man. I didn't change anybody. I didn't fire the writer, I didn't fire the artist, I look what I had and said, *Come on, guys, you guys are talented, let's see what you can do here, and they did it, I was so flattered myself.* Though the point is when I left, the book had done again. And by the way, editors were going very well on this book during that period of I remember this. A very short period of time in general. It's like a guy going ballistic and that's what I feel about riding.

Al: Who do you think it is a good editor in comics? COLTON: I believe Salmons is unquestionably at this point the finest and most experienced editor in comics. The problem there is I think that the field has changed so radically that Salmons represents as no longer a viable. But as long of that, and just to emphasize, I think he has not been given an opportunity to bring his familiarity to the writers of the field. In other words, he was given a char-

acter's job, and then they looked at him and said, *Look, this guy is old fashioned.* Well, good, because he was old fashioned, and the reason that he is unfortunately better than anybody in the field will never grow old-fashioned. So, it's not that Salmons is old fashioned, but that they have isolated around him while giving him an old cat and saying, *Look, you and the finger what you build a whole new thing here.* There, where the thing is built, they look at him with say, *Look, there's that old guy with an old cat, why do we need him?*

Al: Would you say that a good way of someone meaning himself would be to work as someone's assistant? I know that you started off as an assistant for I think one hot Pittsburgh kid that a valuable learning experience?

COLTON: Oh yeah. There's no question about it. I think putting yourself under a sensible older person is always a good experience, as long as all things are equal and both sides that relationship is good both—that no one's being used as a dummy, for example, with an idea of giving any letter or anything like that. It's a guy in being your point and you don't think he it can be able to take you well? then I think you should all have to get while there's some so that he can make his own plans and decisions. As long as a person isn't being a wing dog or anything like that, that's the best relationship that a young person and an older person can have. I'm not being facetious when I say that whatever I've given talk for young people, one substance. I've tried to get young people an opportunity to go into the field, I learn more than they learn, it just works out that way. They come in with energy and ideas and attitude and a lot of the things that have been created over with bureaucracy and me and they make it up all their own. And when I talk to young people, especially come over, attracted and energized. I really go back to my work looking good. And they get something like they get the expert's work. It's a lot of fun.

Al: About one third of the people in the industry worked at Wiley (Wiley's decision and those who didn't worked with Cal Kane). COLTON: Cal is excellent to work for because his style leads itself to being copied without copying. You can make Cal say, copy it, and it will be a spontaneous copy of his style. Whereas people who copy Neal Adams generally get stuck.

Al: Right. It's not being limiting.

COLTON: That, I don't know why, I don't know what the dynamics are of it, but whenever I see people copying both, I see that the people copying Cal eventually become their own way of being things, which is appropriate for my era. I find nothing against copying, just people who combine, take someone's style that person worked out, and ferment it, then they take a and incorporate it in the things points to a lot of artists, at a full of combs.

Al: Especially in a medium that can't work as far as the other guys. COLTON: That's true in discussion. There are people who are doing Bruce Fuchs and they make a very good living doing Bruce Fuchs, or Mark English, or Bob Peck. And the comic business is

considered two people who simply don't understand people's head, or make a living out of it. They should be making 50 percent of their check to the other guy, so which case Neal Adams would be a completely sensible thought in this point.

Al: And so would Jack Kirby? COLTON: Oh yes, without question. Al: Who are the artists that you're following these days, or even in the past? The artists whose work you're in the field, or out of the field for this moment.

COLTON: The ones that I admire, you may not think they're too far from you, and the other thing is that I've found after many years, not to be prejudiced. For example, I can tell you that I've never read George Pirelli's work, and still they George will forgive me for that because

Colton's pencilled artwork for *Armstrong*, Process of Separation





can't seem to make a schedule. For example, the best of editors of a professional is something a teacher told me many years ago: a professional is someone who achieves what they set out to achieve. Now that doesn't mean anything about how big the project is. It could be the March book, or a simply could mean doing your job. You say what you're going to do and then you do it.

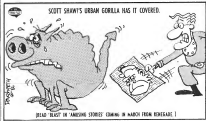
That's the problem with the comic industry. Basic, fundamental, layman problems that they say they're going to do something and then they don't do it. A client expects a certain amount of books from a major company and doesn't get them. Books are off schedule, get pulled back, not this month, next month, not next month, two months from now. In the meantime what you've got is an industry that relies heavily on good faith. The guy that has his independent store expects to get his product, expects the product to be advertised, etc., etc. Now if you fall down on any of these things, you're not making mistakes, you're not taking care of business. And that's what's going on with most of the industry: we don't take care of fickle business.

If you'll permit me a personal statement, I've also been criticized for being complacent. I can't bring myself not to be. I've tried to be more positive. I've tried not to get so involved in too emotional about this issue and I find it's quite responsible



for me, so even if it's considered a personality flaw there's no way that I can top too around things that continually have taken up 30 years of my life, a field which I intend to remain for the rest of my life. Apart from that, I can't believe in communicating without communicating, which is what we mostly have. What we have is press releases, putting a good face on things. I don't put good face on anything unless it's got a

good face. Otherwise you're not communicating, and if you're not doing that, what the hell are you doing? Whether it's within the business or just talking to someone like yourself, talking to a promotion, if you're not communicating that day up. If you're going to open your mouth then, as far as I'm concerned, you better say something that comes out and you think about. Okay?



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Immigrant Song—

the first volume in the revised science fiction adventure series written and illustrated by Colleen Doran.

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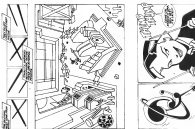
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# FIRSTLOOK

The work you are about to read should be taken as a work in progress. Due to the elaborate nature of the *Mister X* comic, much of the typography and panel work is done in the final stages of the color separation work. When you see *Mister X* on the stands in your comics shop in a few weeks, you will have a rare opportunity to gain some insight as to the way an issue of *Mister X* is put together. I hope you enjoy the following sneak preview.

—BILL MARKS, Publisher



MISTER







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## SPUD

Spud's life consists of rock music, shades, and, most of all, graffiti, until he is wrongly accused of murder. Then it all changes.

Not only is he running from the police, but now the real murderers are after him. Deciding to clear himself, he enters the underworld of corruption, politics, and religion in Union City.

"I had a dream once, I was being pulled out of bed by a black poodle. I tried yelling for help, and just like now nothing came out. Only this time I think it's a little more serious."

*Spud: Somewhere between the 59th St. Station and Puerto 412, 1987*

**TRANSIT**  
FROM VORTEX COMICS



# OUT OF AMERICA:



# THE NEW JUSTICE LEAGUE

By Andy Mangels

It was every fan's dream come true. There, in the February 1960, 28th issue of *More and the World*, seven of the greatest superheroes in mankind's history gathered in an almost incredible league, to fight for truth, justice, and the American way. *LOL, LOL, LOL, LOL, LOL!* The Justice League of America was born.

The Justice League of America (sometimes referred to as the JLA) was not the first grouping of superheroes. That honor fell to the Justice Society of America (JSA), which had been around since 1940. In 1961, concerned as a result of the DC's, the JLA for suspended their in the course of its 26-year history. It had acquired such super-groups as the *Forever Four*, the *Seven Teams*, and the *Avengers*. (It is unclear—no more direct way—the *Avengers*.)

The JLA's appeal came from the desire for a comic that was all of DC's major heroes, in one comic. And that's what they did. The original membership of the JLA included Superman, Batman, Wonder Woman, Flash, Green Lantern, Aquaman, and the Martian Manhunter, along with three non-superheroes: the *Impassioned One*. Over the next 24 years, this group (and later more members, Atom, Black Canary, Glorious One, *Forever*, *Green*







Arnes, Hawkman, Hawkwoman, Phantom Stranger, Red Tornado, and Zatanna. By the summer of 1984, DC had decided enough was enough and decided to do a new comic to replace the old R.A. (since completely sunk by a new, younger R.A.). Unfortunately, as ALI demand it, they did.

### The Interior Eight

When new R.A. material of old members Aquaman, Zatanna, Eclipso, Miah, and the Martian Manhunter, as well as "new" members Steel, Hawk Gyro and Vale readers, among the wisdom of choosing a book during Pure to R.A. gang member (the very discredited Vale) over a member who the Batman, responded accordingly. It took less than two years, and a Crisis On Infinite Earths, for DC to decide to drop the "new" R.A., and come up with a new game plan.

With the debut of the Prime DC series, Legends (which was the "new" R.A.) failed to be squashed by a building in 421, the (still) of death prevented the use. In a grand feat from Crisis-6000, the last of The Justice League of America, (the whiteout) the disintegration of Vale, the return of Gyro to Earth II-Brooklyn, land, the setting of "Gyro" and the fall of the "Gyro Squad" (The Martian Manhunter) officially broke up the R.A. server. After 261 years of that team tale, the material, and numerous other appearances, the R.A. was truly gone. Not a book, not an imaginary story, not a dream.

### So What's This Preview About Then?

I was getting to that. Summoned by The Justice League of America, the Martian Manhunter decided to join with several other heroes in a "brotherhood of justice." Thus, in Legends, the "new R.A." is gone from the "new R.A." side. This group comprising Batman, Martian Manhunter, Guy, Green Lantern, Green Arrow, Black Canary, Captain Marvel, Blue Beetle, and Dr. Fate, decided to become unimpaired and possibly more than that.

In January of 1987, the first issue of *The Justice League (GL)* (day) appeared, plotted by Keith Giffon, designed by Jim DeMatteis, pencilled by Kevin Maguire, and edited by Terry Austin. The aforementioned seven members appeared, as well as new recruits Dr. Light, Mr. Miracle, and Orion.

The light-hearted first year gradually made its way to the personalities, as well as setting up a subplot involving a Maxwell Lord (DC, who somehow seemed to be behind the forming of the new Justice League). The plot is not new here to note the "new" Justice League, the members do not set up in any in anything, and Maxwell Lord remains as tragic.

### The Pre-Origin Origin

For a long time before the book was even a thought," says writer Keith Giffon. "It was always selling Andy Beller of The Justice League, or anybody who could make the doc-

ument that (Gerry Conway) now left the R.A., I wanted a crack at it. It was because almost a running gag between myself and Andy Beller (who was the first editor of the new R.A.) early on when I would sit at a desk and I would say, 'I think he was saying that if he gave it to me, I'd be writing the book using nothing, with a big stick!'

"I was originally going to do the last writing on the book, but since I'm not used to designing, and because I had other commitments, we brought in Mike DeMatteis to cover the dialogue."

"I'm really glad I got the book. I've always felt it should be DC's flagship book title. I don't have any specific fondness for any of the old R.A. stories, but I always thought that the League had a lot of untapped potential. I felt the same thing about the League of Super Heroes—that they had this incredible untapped potential. That Lore and I managed to hook into it, and I feel the same thing can be done with the R.A., that is, if you can get the right situation, and the right ownership."

### The Right Staff?

Although the new leadership for the R.A. was devoted to by DC, they applied to to up all the characters in the Legends series. Perhaps the Miracle (with Orion), new Dr. Light (new appeared in the series, including, joined the new R.A. I had to scramble around to try and figure out where they came in—where Giffon. Both Conway and I found a new life. Miracle because of the Spectre, and they wanted to keep him visible. He was one of the characters



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#17

The Southern Knights find themselves in a world of sword-and-magic. A world filled with fear. A world ruled by evil.

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#18

Wide Dragons warbles desperately for the Last Riders of his kind, Gossie, Kintaka and Electrode strive to protect the people of this world to fight further lives and freedom.

Also, before the Knights are ready, the forces of evil make their move!

Aided by Aramis, practitioners of the Forbidden Arts of magic, the Knights must attack before the prophesy is fulfilled!

Story - HENRY VOGEL  
Art - PEPPERS & PROPST

villains, old villains, new members, strange, epic, and a very international edge. "I don't want to get locked into any one format," Gillies admits. "It's a super-hero book, and it will be primarily concerned with super-hero groups as I don't want to do any heavy romance-type themes. The JL should be fun. Not every reader needs some, though—that's not what I mean by fun. The fight scenes are actually what I have the hardest time writing. We'll be seeing the return of the Royal Flush Gang and the Rockin' Reds. There will be more about a new character called the Grey Man, as well as a lot about Maxwell Lord. We're going to introduce a new character, Sam the Shoon, who'll be a real contender for the JL. We want to do an all-humorous issue. We're trying to keep all our options open. We don't want to do an interchangeable character story. There are a lot of places where you could take the JL out, and put the Guardians in, and a reader I make a difference. We want these characters to be important to the book."

"Somewhere down the line, we'll be doing a team up with the Future Squad," John Ostrander is willing to do it, and I'd like to see it in terms of an annual thing, now that they no longer have the Justice Society to team up with every year. I like seeing how members of one group react to members of another group. Since the Savage Squad and the JL are the two new kids on the block, it made sense to me."

## Issues Not Yet At Hand

Issue #2 of the JL introduced three characters from ALA #67: Silver Surfer, Blue Jay, and Windstorm. These heroes from the planet Argot were DC's answer to Marvel's original Squadron Supreme. It's really designed ALA #67. DC responded with a quartet who more than rightly resembled the Avengers, specifically Thunderbolt, Yellowjacket, Thor, and Quasimodo (who had been Jack B. Quick and/or Captain Legend). Revised and altered substantially from their 1970 appearance, the Argonians have come to Earth to rid it of all nuclear and atomic menace. Not recognizing the new JL, they beat them in issue #2, before turning to Russia in issue #3. Unfortunately, the Rockin' Reds have something to say about the invasion of their country by the Argonians and the Reds.

Then, being the words that they

are, the Royal Flush Gang shows up to see the new JL in a battle against issue #4. Not one to show a yellow streak, not one to miss a golden opportunity, Booster Gold also shows up to join the team. But it's a gathering with his kind.

The Creeper shows up for issues #5 and 6, to support the JL in their battle against the enigmatic Grey Man. The Grey Man is the patriarch of the dream of the recently dead," means Gillies. "The full energy and capacity for dreaming may not be used up in the time of death, and he is called by the Lords of Order to gather that energy, but is never able to dream himself." This will be a really supernatural horror story, when he decides how to do it again. This brings us to the Five, the Lords of Order, the JL, and the Creeper."

## Justice League International?

Issue #7 of the JL will be double-sized, and will officially herald the new title *Justice League International*. DCJ pronounced it like this: "Why?"

"This is where our great plans really come to a head," says Gillies. "Lots of super-hero groups get together, almost like they're putting together for here, a couple of rounds of pro, and the chance to go out and blow up everybody. So they're a group like the Legion. I wanted to give the JL a more solid rationale for being."

"The JL will become like the 'New City' in the U.S.A. cycle. It has representatives, embassies, in every flag, and in fact. It's almost like its own city state. The JL will have a similar status. Instead of operating out of cardboard in each one of the participating countries, they'll become an authorized, international organization, the different countries can actually call on for these problems. This will also give us a much richer supporting cast, and a chance for a very international feel."

"We're going to have more war-torn, and carry over, that show when they're on official JL business. That way, if the Blue Beetle might not do something as independently as his own book, he could do it as ALA an official business. I'm not saying we're going to make the character's book, but it will allow us a little more freedom with the characters."

Issue #7, which will also be an episode for the Grey Man story, will have Captain Atom and Rockin' Red join, and will be up and complete.





ment all the changes for the new JLI. "This will finally allow you what we're going to be doing with the new JLI, and how they're going to be working. Of course, there will be great story arcs for the big event, because the JLI is a very happening, super hero group."

"Also don't, we'll go with a few lighter stories, that introduce the major story, the way to come up with new characters, rather than constantly dipping into the DC past. I hate it when a writer can't think of an idea, so they crank in Super. For about six months after JLI, I want to see only the book I call, supporting cast, and new characters. I don't want to see anybody who came in before JLI. I have criteria."

#### Lord Of What?

Spotting supporting cast, just when it that Maxwell Lord IV? Introduced in issue #1, the enigmatic character arrived both Dr. Light and Booster Gold to put another cloud in the Green's involvement with the JLI as well. The character seems to know everything about everyone. "When people find out who this new Lord is, they should be pleasantly surprised. It's one of those things where it's supposed to be a big secret, and then it's a bustle. When people start discovering more about Maxwell Lord, they'll find out what Maxwell is, and that's going to make for a great story. We're not going to try to tie this in the other action, riding stories of the week. Green's work is a challenge. Because it's not, it does not rely on the DC mythos. He springs from a rich source in DC's past. He's not. Could that be?

score perhaps be King? My previous of an enigmatic character."

#### A Millennium And An Annual

The JLI will also play a major role in DC's 1997 ongoing crossover series, *Millennium*. Written by Grant Tinker, *Millennium* starts with the Green Lantern Corps' predecessor, the Masters of the Universe, to see how much information can be given, other than to say that JLI would have some major crossover with the series. "I don't want to see only the book I call, supporting cast, and new characters. I don't want to see anybody who came in before JLI. I have criteria."

The 1997 Annual #1 will feature art by *Eschschsch* creator Bill Willingham. "This will be our Green Lantern type of issue. They'll be splitting up into teams, and coming together to defeat the menace at the end. It will really open July 1st issue, the *Millennium* Masters. The Annual will be out in June or July, but will take place before the events in issue #1. The JLI will be fighting a 'secret' off. It's a five-week crossover. This will see much more to the *Eschschsch* issue than any other super-heroic battle. It's got a little science fiction, and a little bit of horror. I'm sure it will look great by Willingham."

"We'll see us in the other event, reaction to the JLI. In *Superman* will eventually show up. I mean, he's not a team leader up by someone, he probably doesn't trust as far as he can down from Justice, a pre-

dict. *Eschschsch* of JLI, so he'll be checking them out. *Eschschsch* may eventually show up, but he'll still be back in *Justice* on his own, with a new group. I don't want to see only the book I call, supporting cast, and new characters. I don't want to see anybody who came in before JLI. I have criteria."

As far as other changes go, Grant Tinker says they'll show up for a while. *Eschschsch*, *Apocalypse*, *Flash*, *Blackout*, *Phantom*, *Flash*, and *Green Arrow* are all likely to get up in the new books. "I don't even know what happened to the Atom. He took off with the little yellow woman, and that's it. He's gone." Eventually the crossover team plans to deal with the *Global* *Green*, DC's other international crossover.

#### The Team Behind The Team

JLI is obviously being written by Keith Giffen, although it is being designed by Mike DeMatteis. DeMatteis' roles are as director at their own *Eschschsch*, *Green Arrow*, *American Flag*, *Green Arrow*, *The Swamp*, and the upcoming *Dr. Fate* mini-series which will be illustrated by Giffen.

"We're got a real nice dialogue. He gives the JLI the right touch. The characters are sometimes by adding an incredible amount of to a scene. He's really helped solidify the characters' attitudes. I look forward to seeing his dialogue."

The producer for the series, executive Kevin Maguire, was directed as an art director in the

Marvel bullpen. Maguire was in DC, he was immediately given the JLI, and Terry Austin, spent some time, possibly, finally requested work, the story.

"When I first heard who the producer was," admits Giffen, "I said, 'Who the hell is Kevin Maguire?' I don't see any other for another series of *New*, *Mill*, and in a *Green* story for *Seven* *Green*, and I couldn't believe it. The producers of all of them, and he's great! It was like Karl Rove. Where did they come from?"

To answer that question, I got ahead of Kevin Maguire, and asked him just that.

"From my time and that originally, I worked in executive labor jobs, and one morning I received a call from John Bonomo. From samples I had done years before, he asked me to work on one of Bonomo's *Readers*, up at Marvel. Karl Rove was one of the guys, and I showed them to Andy Blythe, as a possible writer on his upcoming new series. *West Coast*. From there, I got the JLI, and *Wild Card*. That's a *Green* Maguire's secret origin."

Kevin has a wonderful grasp of body language and focus," says Giffen. "I can have a series of panels where a character's face will go through specific emotional changes, and he can show off perfectly. He doesn't have any problems, and he does fantastic work. It's really something with him. I have to say, could look for a good time, on at least as long as I do."

At Giffen does a terrific job of making the book. He just has a wonderful creative sense. He's all right. Andy Blythe is a pro to work with. He also does great *Eschschsch* impressions."

The *Justice League* has been around, in one form or another, for many years. Replacing the JLI, it became the first book of the *Silver Age*. Now, with DC's events and spectacular reimagining of most of their line, does Giffen think of this new JLI as being the last book of the *Bronze Age*?

"I don't want to be pretentious. I want the book to continue to be fun for both the reader and, and as long as the book keeps going for long, and it will be fun. I'll do it. It's looked upon as the last book for the *Silver Age*, it's of course, wouldn't read that either."

VERY ASIDE: The indestructible JLI. *Millennium* comes with a preview of the *Eschschsch* *Green* line of series. Is there?



#### Ed "Big Daddy" Roth's Ratflink" and his Friends



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in character shadows, serving no purpose to have every detail spelled out.

I am not pleased with Miller's image of the Indians, and even less so with the image of Superman he put forward in the third and fourth issues. I still, however, praised that he had the chance to show the world his image of them. Some critics, notably in the Village Voice, have called Miller's Dark Knight laudable, and applied that the creator is as well. I don't know Miller's politics but will, but I think these critics have forgotten that a writer can put words in his characters' mouths without believing them himself.

My advice to Frank Miller: You do more for the cause of creator's rights by continuing to do work the quality of Dark Knight, than by spending time vying at wordfalls. What else can these people, a writer, not write.

The Black Dragon: Top-notch historical fantasy from Claremont and Bostus



**2. THE BLACK DRAGON** (High Comics, 48 issues: May-October 1985), written by Chris Claremont, drawn by John Byrne, edited by Archie Goodwin and DeLo.

This is a top notch historical fantasy, depicting events immediately following the death of England's Henry II, and presenting James Dunsen as the Black Dragon—knight, sorcerer, gifted swordsman, and something more.

Claremont's skill of Dunsen's story from myth and his reunion with Lord Isolda deVokery, a childhood friend, who has become a priest to restore the role of Celtic magic in England. Dunsen is recruited to oppose the plan by Eleanor of Aquitaine, the aged queen. Claremont keeps the secret of the plan, the secret of Dunsen's magical past, and the full depth of his history hidden until he begins to tell the story, dropping through the six issues, dropping

hints here and there, then he takes the reader on a roller coaster of activity and emotion in the final two-thirds of the story. It's a knowledge that makes me worry that Claremont seems unable to change the various worlds of the X-Men to diverse comic issues in this kind of work.

Miller's art takes the best of 19th century illustration and applies it to the comic art form, such as Hal Foster did with Prince Adam. Robert Ross's sometimes violent work, however, takes on the most range of comic book effectiveness, the occasional well-placed sword effects, and shifting camera angles. The result is some of the best fantasy art in comics at the last six years.

If every page title were as well written and drawn, and as hand-crafted as the art in this comic, it would be a masterpiece.

**3. CRIMINAL MINDS** (Marvel DC Comics, 12 issues: April 1985-October 1985), written by Mike Mullaney, Lee Keith, Robert Lumbard, and George Perez, written by Stan Lee, pencilled by Perez, inked by Rick Giardina (issues 1-2), Giardina & Michael Carkner (issues 3-4), Steve Meyers (issues 5-6), Giardina & Giardina (issues 7-8), edited by Rothman with multiple other credits as Greenberger as issue 8.

"Criminal Mind: Mind the Gap!" This was the publicity line for this major effort—DC's celebration of its 30 years in comics, and its reimagining of the 30-year history into a collection of stories for that was the idea, anyway.

Before getting into the reason this series made the list, let's point out its major problem—a lot of the very contemporary events were meant to give the DC Universe. An excellent by the length of the credits alone, a project such as this requires many hands—and that means quite different creative ideas as to how best to handle the concept. So there are moments in the course of the 12 issues that seem disjoint from the main plot (sometimes these were inserted simply to set up a crossover in another title).

On the other hand, Crime brings together very well, given the complex and realistic reasons for its existence. As most readers know, the series was devised to dramatize the multiple of alternate Earths and alternate histories, which Steve played DC's writers and readers into the early 1980s, and merge them into a coherent, single work. That this is a horrendously difficult mission is evidenced by the fact that some of

the complexities of Crime are still being felt, more than a year after the last issue, for example.

DC's corporate challenge was to be complicated for history (without a), minimum mass awareness, regardless of its possible financial success—a.g., Superman, Supergirl, and many others. I repeat, however, their decision to mitigate the horror of the 1980s to a better-made, less chaotic comic book, is a laudable decision.

The high points have been discussed in other articles. Supergirl's death in issue #1, the meeting of virtually every DC hero and villain in the Monitor's universe in choosing one page spread in issue #11, and the evolution of the changes wrought by the merging of the multiple Earths in issue #11. I would pick out a few other favorite parts: Perez's ongoing ability to differentiate among characters, additional characters, most notably the Golden Age and modern versions of Superman and Wonder Woman, and

Miller's wonderful ability to weave the real world into the comic world, and "The Silver Ties," the black-and-white strip running at the bottom of issue #11's pages, weaving what is happening in real life into the DC Universe.

Unfortunately, the success of this series and Marvel's success, has been compromised. Secret Wars has led both companies to attempt to reorganize has with big gatherings of heroes on an annual story basis (Secret Wars II, among others). These tales, requiring more for financial than artistic reasons, will eventually smother the reputation of Crime.

**4. DEADMAN** (DC Comics, 166 issues: March 1981, written by Lee Harris, drawn by Joe Eisma, George Lopez, edited by Justin Rice and Richard Royce).

In all the hype and the increasing and redefining of DC's top three—Superman, Batman, and Wonder Woman—this excellent new interpretation of the ghost of Boston Brand has perhaps been overlooked. In any year but this, this would have been a top five choice.

Andy Helfer has done for Deadman what Byrne did for Superman, what Miller and Mullaney did for Superman, and what Miller and Mullaney did for Superman. He has taken a character who was a joke in the DC Universe and made him a hero. He has taken a character who was a joke in the DC Universe and made him a hero. He has taken a character who was a joke in the DC Universe and made him a hero.

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No excellent new interpretation of Deadman

eventually followed it. Helfer gave the reader a new beginning for Boston Brand, with a real period to his life after death.

I use briefly of the belief that George Lopez, the last issue of the South American and Philippine schools to find regular work in the United States. His work here makes excellent use of the comic book for the new generation of readers and the glory of the series of the South American and Philippine schools to find regular work in the United States.

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Many a contemporary comic book will argue that having out with by Adams, Kupper, Ayers, and others, the series of the South American and Philippine schools to find regular work in the United States.

story is what counts. If it takes a drastic act (killing of previous work) to produce a new issue, it's not like this one, so it is.

DC, let's see a second Deadman comic series, in 1987.

**5. THE GORGON** (Marvel Comics, 16 issues: June-Aug. 1985), written by J.L. Schindler, drawn by Mark Bagley, edited by Carl Potts.

Another terrible example of how to tell about a character in four issues. The Gorgon explores the history of Juan Christian, the former of Juan's body, and the Gorgon's body.

DeMatta's story turns the character from simply one more head on the Thor—(the man trapped inside a monster)—into a truly tragic figure, a man with a past but no future. By giving the character a role of a character as well, DeMatta's story is a huge step to update a character. They will argue, like Ray Thomas, that there is a new character in the series. It is not like the character was introduced in the







Surge: All of Cannon's strengths are matched by Rick Hoberg's excellent art.

with an audience to duped. As pointed out some time ago in Robert Imperio's column on *The Cannon Series' Guide*, the legal maneuvering in this story is less than enthralling. (Being James' father is his an issue to be reckoned with. His room as an assassin in *Cal Kane and Ron Manning* show this stylized attitude toward country is in Kane's, but a straight forward, no-nonsense storytelling sense adopted from Manning. That Hoberg became the regular artist on *Chaos*, that may single him out for some critical acclaim as *Chaos*).

Each issue features a back-up story sharing one of the other *Chaos* guys, such as by Larry Brown, Richard Howell, Mike Kennedy, and Steve Rodi. Who in each issue—Foster's patented and precise about his adventures in Hollywood.

**10** *WITCHAMAT* (Chaos) Comics has been doing this since 1980, and in *Chaos*, Cannon, provided by Frank Miller and his last *Chaos* comic, edited by Louis Jones.

Another example of Cannon's ability to give a team player from his group and explain his regular comic life. Logan is obviously Cannon's favorite among the *Chaos* guys, and the *Chaos* guys he fell for.

The story with *Witcham's* top in Japan following the second stage of his July last, Mariko, in a certain, a Japanese gangster Logan is, and then one handling from it before Mariko and James emerge. He is almost picked apart into telling another volume, and eventually Mariko himself.

Now, Cannon's prize is more clipped than in *Magik*, telling Logan's personality, since this series, like *Magik* is told in the first person.

Autism, then looking for the beginnings of the maturity. Mariko shows on *Chaos* might would do

will to begin here. Unlike his last *Chaos*, Miller's style here is not substituted to a poorly thought-out story. Given a plot that works, his ability to depict the Japanese culture in a way Westerners can understand down through. Babin's art is not making for a more photographic effect than James' *Chaos*-style effect.

The one I find in this series is as what happened to the characters afterwards. The story ends with an intention to the marriage of Logan and Mariko. At yet, the marriage hasn't happened, since Cannon

Alternative: We began with Miller and Cannon, and we'll finish with them.



chose to pull the lower part one more. What should have been more in getting in the life of Mariko, and presented to be in the life of the comic has been transferred to the second soap opera that is *The Liberty Project*.

Some readers will ask, "Where is *Witcham*? How about *Logan*? And *Cannon* 2000?" And on, and on. But for this article ended in December 1986. At that time, even the *Chaos* series, such as *Mariko*, *Logan*, *Witcham*, and others had not completed their run. And they have completed. I'm also certain that at that time of this would have made the last. In for these series that about made a work, an attempt to balance the last series the *Liberty Project* and the *Chaos* series, as well as to include some new super-hero titles, led to the elimination of *Witcham*. *Cannon* 2000, *Mariko*, and a variable number of *Chaos*-style series.

Hey Cannon, there's an idea for a whole new article. "Read the *Liberty Project*." What do you think?

[Over my dead body, Mr. O'Neil! —CJ]

# THEY'RE THE HEROES!



## THE LIBERTY PROJECT

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## DOC'S BOOKSHELF

### The Acronymic Funnybook Affair

By Dwight R. Decker

**O**ppoly...where else? I am on top of my desk? A Man From UNCLE comic book, dated January, 1967, is one for the first one of those things I've seen since (reflex through Cleveland's) 1968, since Gold Key published 12 years between February, 1967 and April, 1981 containing the show by about a year. There was also a Girl From UNCLE spin-off that went five years between October, 1966 and October, 1967. The original TV show may have gone off the air in January, 1968, but the memories remain. And now, close to two decades later, the black and white independent comic book revolution has rescued UNCLE from TV and comics limbo.

U.N.C.L.E., the United Network Continued for Law and Enforcement. What a wealth of nostalgia that name alone conjures up. Originally conceived in a spy spoof and America's answer to James Bond, *The Man From UNCLE* premiered on NBC in the fall of 1964 and quickly made its way into the heart of the land. The idea seems to have been: writing on two levels, while most presumably be amused by wit, all tracking steadily while both would kill as here with the show at face value and to be controlled by the espionage-spy capers. The latter idea certainly paid off. For all us guys down at the junior high 26 years ago, *The Man From UNCLE* was the greatest thing on the tube.

We all wanted to grow up and go to work for UNCLE, and we agreed seriously among ourselves once without a really comic (There was at least that subliminal looking acknowledgment at the end of the show thanking the United Network Com-

mand for Law and Enforcement for its cooperation, so it must have been real). We watched every show like it was a weekly phenom of a better world than this one, where everything was exciting, all women were beautiful, and colors were best in bright.

All this was on the contents of the James Bond comic, Ian Fleming, author of the Bond novels, may have started the trend towards spy comic organizations by putting some of his values in the pay of an international crime syndicate called SPECTRE (sometimes barely defined as the British Executive for Counter-intelligence, Terrorism, Revenge, and Espionage). Fleming was contributing a few ideas to what would become *The Man From UNCLE*, usually the name Napoleon Solo and April Duncan (well, this is the man who thought up *Pulp Gidget*), during a brief collaboration with TV producer Norman Panama in 1962. What reached the screen two years later however, was mostly the work of writer-producer Sam Rolfe.

For as down at the junior high, James Bond had his claims, but he was British, a little too adult, Europe. UNCLE was American.

or. We could be UNCLE agents!

Somebody of memory serves, it was *Nuts*—once used it not the function of a philosopher to act as a fly on the wall. Nonetheless, sometime philosopher Roy Lind was not at all relevant in taking a few words at *The Man From UNCLE* in her comic "Roaring Romance" (The *Onion* November, January, 1990). She depicted the view broadly, calling it "probably naive, innocent, unlearned," adding that its meaning values were "seriously deluded." What seemed to bother her was the fact that the good guys and the organization they were working for were left vague and undefined, and the bad guys, the villains, Thrall, was even better. Since Bond had so much of a range of factors, the essence of specificity just seemed her. Readers who seem to take a look at the way for themselves should be aware that while it was reprinted as Bond's 1968 collection, the *Romantic Attraction*, which is not in print, the paragraphs relating to UNCLE was removed. Since the show had been off the air for over a year by the time this book was assembled, my guess is that Bond thought the horse was too dead to

**The  
Man From**



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## REVIEWS

[illegible]

The wine is that in comics. Back-and-forth snafu mentioned writer Jerry of Adolescent Self-Publishing Samson Gerks. For writer Neil Scott McClellan it is a unique challenge: an opportunity to exploit moods and effects that other visual men. On the opening page of *Zeit #1*, honey lies back on an abandoned car seat field at night. She wears her head back momentarily under a cold slip as the rain, still her with a roar. Later she glares at herself, soggy and then, the droopy, swampy glass of a mirror. Still later, Zok snorts toward the Mac, one pansicle of the Emperor Suez Building against the stark light and dark of New York City by night. On one of those warm, and a dozen

ation throughout the center, color would only be very weakened for effect.

Think of it: Black-and-white is the medium of the newspaper, the form from which all comics derive. In the meadows of Japan, where comic is as much popular than anywhere else on earth is its character of B&W, where comics are most like our own but maybe, overall, more sophisticated. And it's the medium in which every comic book penciller and writer in America works when he creates his strips. Coloring is almost always added by another artist, removed from the creative process. Further along the assembly line.

It took a week to the day when all the clothing, antique black and white print dresses and all the really fine black-and-white attire like Scott McCloud, Don Sprague, the Brown and Green brothers, and Tim Hamilton can have the shelves in themselves again. There's nothing like the poetry and brotherhood of black ink on white paper. It calls the only way to do comics. It isn't necessarily better than color. But it's just as hypnotic, just as beautiful, just as professional, and it can be a damn sight more powerful.

So go my arguments against the arguments against *Zoë*? It occurs to me that maybe it should bring its argument up and the arguments for *Zoë* as well. Because sometimes I think the nature of the prize for *Zoë* hasn't helped it much with general readers. The many people want to tell you that *Zoë* is a masterful achievement of graphic storytelling. Well, sometimes it is a masterful achievement of graphic storytelling. But in all of the talk about *Zoë* as Art Drive designs, and his translation of the style of the Japanese master Genga Tawada into an American

where— and his skillful melding of the novel's classic super hero into a vision of his own, revealing how good of Zeff's genius came. It's a good superhero comic. It's thrilling, witty, suspenseful, mysterious, and action-packed. It's got comedy, strange heroes, sophisticated relationships, and real character development. Now it's even got social relevance, gritty street crime, some tough questions about the nature of our world and the place of a hero in it.

Maybe it won't blow your mind on every page, but it's got all the elements that make us so excited, contemporary, mature, super-hot songs. And I think it's harder than as well as anything on the market.

So don't step down from my soap box, turn off my word processor, and catch my breaths for my next exciting story. Due to circumstances beyond my control, they will have to be a long-past review, the rest of this super hero column will appear next issue. Then, as still, someone else will be standing in my place for an issue. If you're lucky, maybe they'll be me. ♦



(Do we have to go through this again?) All right, all right. Gerald Jones is the co-author of *The Beggar Papers* and *The Comic Book Heroes*, a Contributing Editor at *The National Lampoon*, a contributor to *The Strand* and other publications, a numerous comic book writer, and will have at least one funny book coming out with his name on it later this year. Thank you.)

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# Amazing Readers

BILL D. ANDERSON  
Clare, NM

## Under On Bone

Continued on page 100. I am in complete agreement with Bill Anderson's review of the book. I am in complete agreement with Bill Anderson's review of the book.

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Kander particularly has more of these concepts had already been shown for quite awhile before the big change and in the meantime all of the Superman books had contained some laughable quality. I wonder if Mr. Jones would seriously disagree with me on this point. The fact of the matter is Superman is getting a new popularity that I thought had been lost. If nothing else, the sales on this title have not fallen. Byrne and Jerry Ordway are also to be highly commended for making this character more visually appealing than he has been in years and I was very happy to see Mr. Ordway's work seriously knocked in particular.

Your letters page was fairly critical of the book around. It's good to know that the critics are still out and looking for more of the book's anything particularly interesting to say. Sometimes I worry about this stuff. I'm sure it's to be done.

BRUCE BROWN





PHIL BRADSHAW



my early opinions of A.C.T.'s  
Powers from the desert

• Before I get a bunch of letters from people defending Gerry Jones, I should point out that I just got another letter from Bill (which we'll print soon) in which he accuses Gerry's subsequent reaction to the story.

"Get Beyond Endless!" Let's hope Gerry doesn't start asking about infinity...

BENNET MACE  
Savannah, GA

#### The Continuity Inquisition

There seems to be a war going on in comic-book fandom—between those readers who are attached to continuity and consistency across unrelated comics—the "continuity buffs"—and those readers who find these sources irritating. The latter reflect in that way were fired by Thomas J. Williams and John Poffe in their letters in *Amazing* (pages 8 BIV) and *Robert* (like in his "My Opinion" page in DC's

*Amazing*). Their three letters share a common message: continuity and consistency in comic books are irrelevant, have difficulty distinguishing fact from fiction and are taking all the fun out of reading comics, and the continuity buffs must be shown the error of their ways. The point also that a common sense, these guys are angry.

To me it is a paradoxical. Williams, Poffe, and Hale have used their objections to such extreme and aggressive terms that it seems to me that normally comic readers already reading a work of fiction—be it comic, novel, or whatever—would have to be consulting notes of the time they read.

When my friends and I used to

read comic people and places" would also seem a bit inappropriate.

If someone wrote a new *Star Trek* history story to which Mycroft Holmes was suspiciously but consistently referred to as Sherlock's uncle, and readers complained—as of course they would—it would not be very satisfying to tell them, as Williams's letter seems to suggest we ought, that once Sherlock and Mycroft don't even exist, they could hardly be brother, uncle, or nephew, or anything else. And if, during a discussion of such a book, a fellow reader expressed some confusion about the identity of the fellow—i.e., say, he's getting clues, alibis, and other pertinent information from the various chapters, he "proves" that the fellow couldn't possibly have committed the crime—it would hardly be very helpful to respond "Oh, Sir!" (Jack Kirby's response in a similar situation, which Williams "loves"), not to point out, like Hale, that "it's just a bloody book."

My Williams, Mr. Poffe and Mr. Hale have taken a great deal of time and effort to tell me, and other continuity buffs that comic-book stories aren't real, super heroes don't exist, the world portrayed in comic books is not our actual world. I can sympathize them to know that I along with most other comic book readers are always aware of these things. However, I find impossible to pretend, when I am reading a story that the people and events in it are "real."

Presuming as an innocent pleasure, childhood but not necessarily childhood, that most readers read comic books, all the time, I agree. Now, please understand, I am not proud and I fervently that I expect to see him that flying through the slots of Capetown, although I have never experienced it from his stories. I don't pretend to comprehend that 17th the latest issue of the *Star Trek* XOX in the *Encyclopedia Britannica*, although I occasionally find things up in the future as well as the future. In fact, it is not generally accurate to say "I pretend." When I read a comic, part of me pretends the story takes place in a real world, not, of course, the real world. Another part of me notices spelling errors and complains page-by-page typographical errors I've seen, while other parts of me keep on eye on the clock to make sure that I don't lose too much time, wonder what I'm going to have for dinner, and listen to the traffic reports on the radio. But I suspect that part of me that pretends that the stories are real—only when

the course of my knowledge that it's not so, you understand—in the past, having the most fun. And despite Mr. Hale's maintenance that by concentrating myself with continuity and consistency, I am taking "all the fun out of reading comics," I honestly don't see how my life would be any more fun if I read comic books.

"It's only a bloody comic," Bill's brother writes. "Remember that it's all just lines on paper" (Williams's response), and it's all "nothing but lines" (Poffe).

Actually, virtually all readers, including Thomas Williams, Poffe, and Hale, want consistency and continuity in the stories they read. Printing Chuck Knight, Williams says, the perceptions of the characters are incredibly consistent.

Hale says, "The only necessity is that it [story] should be internally consistent, and we don't need anyone to start drawing me up appropriate as every little point as they must believe that it's some other to consistency, they don't want it applied too broadly. There is a much a discrepancy between [what these three gentlemen suddenly agree] looking through the closed doors of the continuity buffs and their imagination. That question is what constitutes a story? What is internal to a story, and what is external?" You can claim that each issue of a comic book is a separate, self-contained story—but Williams is wrong 12 times, and only makes sense when taken all together.

Maybe a story is better defined as a ray of continuity across a particular comic, written and drawn by the same team of creative/creative/creative/creative, and across changes in writer or artist, and the like may make a "story" thus defined, weakly acceptable. On perhaps all the little stories, consisting of four issues of *The Legend of Super-Man* here, the complete run of *Green* there, and a particularly elegant *Iron Fists* that won't be written for a year or so—perhaps all of these little stories, and others that involve characters who seem to have each other and have interconnected lives, can be viewed as parts of a bigger story, the story of an entire, fantastic world. That if something is the holy story of the Iron Fists, apparently contradicted according to the last issue of *The Outsider* (Hale), it appears as an internal inconsistency, from the viewpoint of the bigger story.

Now, several comic book companies, Marvel and DC in particular, seem to have adopted this "big pic-

ture" viewpoint for quite a few of their comics. Perhaps Williams, Poffe, and Hale would be happier if they liked it. I wouldn't be. But so, I enjoy exploring a well-written, fully-developed, internal reality. I enjoy if what small pieces of information, revealed separately, fit together in a consistent way.

It is a point that is only interesting in itself, but makes all the world of the Marvel comics of the '60s and early '70s—despite Mr. Williams's absolute insistence that people didn't shift from DC to Marvel because of consistency, but just because "Marvel made better comics." What can I tell you? For me, their commitment to continuity was an integral part of their "better comics."

Some people may appreciate good dialogue, clever plotting, or deep characterizations, I do too, but I also appreciate carefully maintained continuity. That doesn't mean that I think super-heroes are

real, or that I'm denying all the fun out of my comic book reading. I just mean that I have different tastes than Tom Williams, John Poffe, and Robert Hale.

Using one of us established continuity and consistency is a literary technique which can enhance a reader's enjoyment of a story—its ability to transcend, which can make the story more convincing, perhaps in slightly different form.

"readable" or "amiable." It provides a rich background, which might be difficult to substitute in an isolated single-page print, or contained even a 2-page manuscript. It gives the reader a sense of shared something to do (and so on) while the most common side is reading in the volume and the action. And it allows different readers for the same reader at different ages, or at different moments to approach stories in different levels, as an exciting action tale, or a chapter of an emerging history, or a piece of a complex, multifaceted genre puzzle—or all of these, all at once or in turn. These effects are



not meaningless were they part of what we do?," come describing.

Moving said that consistency and continuity, like other writer's tools, have value. I think to add that their value is not absolute and variable. A though I consider myself solidly on the corner of the continuity faith, I do not believe that any writer who writes a character that continues to exist after work should be immediately fired, much less shipped up and led to Marvel University New York City campus. A major error in consistency is like a minor error in grammar, diction, or factual research; if the author made a mistake, and he/she missed it, and a reader notices it, it seems to me that there is no great loss of time involved in admitting the mistake, clearing up any confusion it may have caused, and going on from there. And, yes, there are times when a representation to violate established consistency. There is a time to say, "This story takes place outside of the current continuity" (which is very different from saying there is no such thing as the current continuity); there is a time to say, up there, "Many continuing stories about this character have accumulated over the years—there are the ones we choose to recognize, there are the ones we don't, and here's why." (They have led this already for Hawkman, already clearing the field and saving his readers unnecessary confusion, while simultaneously showing his knowledge of and respect for past continuity), and there is even time to say, "We are now going to consider our entire continuity, see what has worked and what hasn't, and reform it to reflect more of the current times."

But these things are unusual, and are best undertaken carefully and rarely, no every once or every year. Otherwise the risk is to be gained from consistency and continuity is lost. More often it is time to pursue continuity, as ecological effect that is not nearly so destructive of artistic integrity and creative achievement as some would suggest. There is a time for an editor to say to a writer or a writer to say to himself, "This is a good story—now let's add how our status is world within our established continuity". or, "This is a brilliant, ground-breaking work, but it might be even more powerful if we created a new place-out for a villain that is in our old character with a well-known history." (making accusations of being, I feel Miller's Devilish falls in this

category is on. "This storyline is so good I'd like to see that we should try to make a movie with our established characters, so let's put it in a continuity of its own." (Miller's character is a perfect example. Early's character should have been). None of these statements reflects a genuine character with consistent details. Rather, they are sensible suggestions about choosing an appropriate setting for a movie, and communicating it to the reader.

I believe, by the way, that there is never a time to say that a reader has provided cool a source since a consistency (and perhaps, in his/her, even suggested a resolution). "I never heard of that name, and anyway who the hell are you to remember a comic printed 80 years ago?" Surely, regardless of what a writer or editor may find in the proper role of continuity in comic books, training one's most dedicated readers—and paying customers, and you—with contempt is a mistake.

And harassing people about their use of words like "real" and "natural", I think, also a mistake. Our language is a wonderfully flexible thing, which can be used to express a near-infinite range of ideas, sometimes very similar phrases can be used to mean different things, depending on context and circumstance. A reader who asks, "Wasn't thyself really Black's brother?" or, "Did Consensus really never know Batman's exact identity?" is speaking in a perfectly natural way, though not always perfectly correct beyond what, to answer, in effect,

"No, no, maybe you, they're not real it all"—and to not do that in dialogue, and just a little bit using, "Would Mr. B's be more certain if the reader were to ask, "Was I involved in convincing that, in the future stories on whether you're a Batman stories are taking place, it was never the case that the Consensus knew that Batman was also Bruce Wayne?" It's more clear a consistent puzzle, and I asked Mr. Perfect how many books Consensus had, would be relevant to me that Consensus was just a tag for, and more it at that? To have "You still have a place, "Come on!" In Moore philosophy, the subject of what it means to attribute properties to hypothetical or imaginary entities (which is what we're doing when it's what we're doing which we say something like "Superman was never in the Justice League of America") has been discussed and explored at great length. To someone who is interested, I recommend Bernard Liard's essay on the subject. These essays are, of course, "just" musings on paper, but, the words, short music, and cinema, they are markings that are intended to express something. And that makes a difference.

● *Minor request. None for the other side.* —BT

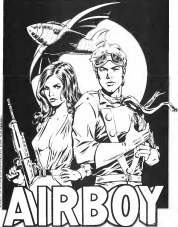
JIM MEVLEY  
Reverie, MD

All Good, No Us

I was praising the changes in continuity. While I've enjoyed



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More plot, then  
most 48-page miniseries  
—Don Thompson

It took way more time  
and continued to amaze  
—D.J. Jones

very effectively  
done  
—Roger L. Kelly



BIWEEKLY ACTION!



know one person who didn't buy that book thinking that it was the "Bible" issue... and I know a lot of people who thought buying this was probably only the last issue because of a goofy-looking cover that they didn't just paid little attention to. Seems funny that Eclipse, so we read about in schedule, didn't collapse (except any other "Bible" issue).

Suppose, they just issued together a lot of all the one magazine they had that was popular enough to sell with one or two including much better buying the issue. I can't even begin to describe the disappointment that hit me when I got home and eagerly opened up the issue, only to find all that you know, you know.

Granted, Eclipse was not really in a position to issue together too many other titles... but they were not really in a position to issue together too many other titles... but they were not really in a position to issue together too many other titles...

So, suppose, they just issued together a lot of all the one magazine they had that was popular enough to sell with one or two including much better buying the issue. I can't even begin to describe the disappointment that hit me when I got home and eagerly opened up the issue, only to find all that you know, you know.

In your most recent issue—I liked the Ty Templeton interview and I'll probably start buying *Big Boy* now, since Ty seems like a cool guy. The Secret South of Super there at the end was well-written and informative and I've always loved that particular concept, anyway. Although, good as the idea is and terrific as the plot happens, I know from better experience that *SECRET* was without a doubt one of the best Secret Western Comics in history. Now, if they're serious about writing a *John Carter* Western super-villains from the '40s and '50s (and around with their cousins, nephews, aunts, sons, daughters), and I'm sure moving about unopposed adventures and great battles that took place in issue 26 of a time that was cancelled with issue 27.

And the Frank Miller/Black Eagle history article, though, it seemed rather childish and irrelevant and seemed to make much ado about nothing. One of the things I disliked about Don Knight was that

it was supposed to be an 80-page issue in the future but it obviously wasn't.

Rogers was still President, the Great Lakes were still a thing (Laurance) was in the air, the comics were in the mode, etc. The only indication that this was the future was that the letters had gone older. The big problem, that Commissioner Tindal was Robert's mom, struck me as rather ironic—the evidence was close to non-existent, female fiction maintained in a Miller art job, the evidence was very little, since the first time Tindal showed up I thought she was Heather Chase with big hair, Frank had always had trouble drawing distinctions here. Mangia also seemed to completely miss one of the most important parts of the series—it can't take place in the "real" business chronology because it is obviously pre-Civil War. All of the references to other histories indicate that, Supermax's power level and personality indicate that the fact that Supermax and Batman were never bad buddies indicates that the fact that Clark Kent loves messengers on Bruce Wayne's answering machine indicates that they know each other's names. I do... but they don't come out of top of my head, but of little things indicate this. Also the whole point of whether it "really happened" or not. Batman will never reach that age unless, so never worry about it!

I also find it amusing that Mangia did not make one substantial contribution to his bibliography of *Yankee Doodle* (oh, yes, by the way, Carter Kelly is Robin 3, not 4, unless you count a Robin that, by

the rights to own copyright, never existed). After all, if Commissioner Tindal is Robert's mother (which I don't deny, I just think it's an interesting idea with no evidence to back it up) then who is Carter Kelly living with? Why is it the other members her Mom? Simple: her parents are a real business, so, I suppose there's no other for this, but it would fit in well with Mangia's hypothesis.

Oh, I apologize for my obviously incoherent letter in comics. Yes, I read *Angry*, both issues, even *Star* II takes over *FF* I'm buying them. I also read *Blackman* (obviously), *Jet*, *Cavalier*, *DeVigilant*, the new *JD*, the new *Planet*, *Superman*, *The Suicide Squad*, *Spawn*, *Danny*, *The Spectre*, *Green Lantern Corps*, *Minutemen*, and *Justice*. Mangia's writing is significant about me, I just like superheroes and old-fashioned comic books (see Scott McLeod says, "I'm a hero, not on the other"). I'm sure if that displease me from being a real human being or anything, but that I will take *Amazing*.

Oh, I really enjoy "Don't Bother" and "I'm sure when he starts talking about why things like *Danny* comics don't count me! I give up!"

★ Bush, a lot of people are jumping on your *Don't Bother* that Dick Knight article. Now even he really gets it between the eyes. But, he did a great job on the cover! I guess, he's in a new look, good to be a member, and all you just should forget and forget. —BT



CHAPMAN

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I asked him that very thing several years ago. "My favorite story varies from time to time. That is, 'Dad California may strike me as pretty good one day, and 'Send in the Clones' says to me some other day. I like the later 'Scraps' stories when on the road. 'Where Ducks from Outer Space' had some intriguing quality. Maybe it's just the stories now and then I could tell it down to me tonight, but I don't have the time or patience."

**What was the last magazine cover story chosen by Barker?**

"That would be the Group Duck Story in *Wild Disney Comic Digest* #5 (Nov. '86).

■ **KENNY MATTHEWS**—Baltimore, Md.: How about the "Pink Ocean Bloopers" produced in Italy and later translated here. "Furry Duck," a European Disney character is listed, but I'm familiar with him. Also of Scraps' friends. Any other where he first appeared and in what country?

Rockabuck in Rockabuck duck, got it? Well, I was concerned by Dick Kneary at the American Disney studio in 1963 for a story called "Around the World in 80 Jaws" for the foreign comic books. The finished off was prepared in July, when it was first published. As opposed to Scraps' July Duck, Rockabuck was a free-spirited jollyman.

■ **BILL SHERMAN**—Bloomington, Ill.: I once read that John Chase appeared in a feature in *Walt*. Could you index all the features in that magazine? And in which issue did Terry Gibb's "No Kiss Kiss Handbook" appear?

A Henry Hylton fan, I take it. Well, he's back up and explain what we're talking about. Probably the best thing Warner Publishing ever put out (excluding the early issues of *Greys*) was a humor magazine edited by Harvey Kurtzman (and *Walt* for most readers). Obviously, Kurtzman fits the magazine "Walt" was an eye-catcher. As had earlier found the word as the only thing on the cover of one of the first issues of *Trump* for Playboy. *Walt* was truly a journal of intelligent culture—along with various comic features. Bill Elder (Robert Crumb) and many others: there were choice little articles on foreign houses, college houses, antique houses and even in books to "forget" comic strips like *Looney's Space* which had been out of print for a while and not quite yet "rediscovered" by a young comic fanbase.

Another frequent *Walt* feature was "Famous," an Italian word for comic strips made from photographs with word balloons. Each issue had most readers with gag reports and columns, but *Walt* also produced all new feature *Walt* magazine and had superstars in the next few years. Also, a few famous stars of *Walt*'s cartoonists like Crumb or Ron Frenz.

And, well, look, here's your feature index.

- #1—"The Duck" by The Duck
- #2—"Shaky and the Statue Sculptor" by Dick Van Dyke
- #3—"Office Party" by Mike Kamen
- #4—"Brain-ble, USA" by Singer, Proter, Carol Robinson
- #5—"Baby, It's Occult Outside" by Tom Poston
- #6—"Gould & Daring What's Her Name at the Shopping Center" by Chris Bink, Nina Chandra
- #7—"The Progression" by Phil Ford, Mary Hines
- #8—"The Bookies" by Nancy Thompson
- #9—"The Golden Story" by John Shepherd, Sims



Chandler

#13—"The Marmoset" by Russ Heath, Paul Glazer, Lydia Wilson

#14—"Life in a Woman's Dictionary" by Harpison, Barbara Newman

#15—"Miss M" by John Mason, Merrill Pollack

#16—"The Company Place" by Russ Heath, Jim Neupert

#17—"The Keweenaw" by Henry Hylton, Rex Bailey

#18—"The Mo' Weekend" by K.C. Townsend, Jan Rappaport

#19—"The Unconformables" by Woody Allen, Jan Miller

#20—"Carbide Story" by Tom Coburn, Jack Pratt

#21—"All Frenzies against me"

#22—"Season Berek" by Marmore Kamen, Max Michael

#23—"The Man from ALINTIE" by Jack Chandra, Bill Hunter

#24—"Christopher's Punctured Romance" by John Chandra

#25—"Islands These Days" by Delphi Blum, Max Michael

#26—"Thigh of the Brindler" by Robert Connor, Jeff Lawrence

And finally Terry Gibb's "Shaky Here You've Scrapped a Night" was in the final issue #26, Sept. '86.

in new york city, no one is innocent



S I N N E R

written and illustrated by carlos sampayo and jose munoz

translated by deborah bonner edited by kim thompson designed by dale crain

intended by bill apicer cover color by geoffrey moffin consultant eri spiegelman

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